

Möglicher tabellarischer Stundenverlauf

Unterrichtsphase	Unterrichtsgegenstand	Methode	Medium
Einstieg	L. liest eine Liebeserklärung vor; die SuS kommentieren diese.	LV	- AB - https://www.buzzfeed.com/ehisosifo1/list-of-romantic-declarations-of-love-film-tv
Erarbeitung I	Die SuS verfassen eine Liebeserklärung.	EA	- https://telegra.ph/
Sicherung I	Die SuS tauschen diese mit einem/r ihnen vertrauten Partner/in aus und geben einander Feedback.	PA	
Überleitung	L. bittet die SuS, die Szene aus <i>Much Ado About Nothing</i> zusammenzufassen.	UG	
Erarbeitung II	Die SuS analysieren die Liebeserklärung von Beatrice und Benedick.	EA/PA/ GA	stattdessen auch: ‚ <i>Toxic Masculinity</i> ‘ (cf. Schlüsselszene <i>Romeo and Juliet</i>) möglich, mit Fokus auf <i>Benedick’s immaturity</i> .
Sicherung II	Die SuS vergleichen ihre Ergebnisse und geben einander Feedback.	T-P-S	
Erarbeitung III	Die SuS spielen die Szene in verteilten Rollen nach.		
Überleitung	L.: <i>“Beatrice and Benedick are both single, until their friends and family pair them. In Act 2, Scene 3, Benedick’s friends make him believe that Beatrice is in love with him. He starts treating her with flattery. In Act 3, Scene 1, Beatrice overhears a conversation, describing how Benedick supposedly is in love with her. She also starts to treat Benedick kindly. They both fall in love with each other. Unlike Claudio’s and Hero’s love, Beatrice and Benedick’s love seems to be profound, not based on passion or superficiality, rather on rational decisions and flattery.</i> <i>Dating apps are based on a (supposedly) rational match-making algorithm and suggestion.“</i>	LV	
Transfer	Die SuS diskutieren, ob ein Liebesgeständnis per <i>text message</i> tiefgründig sein kann. Ggf. verfassen sie ein Liebesgeständnis per <i>text message</i> .	UG	

Preparatory Homework:

In preparation of next week's classes, please read Much Ado About Nothing, Act IV, Scene 1, https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=muchado&Act=4&Scene=1&Scope=scene (<https://t1p.de/z18s>).

Scaffolding

content/title	link	short link
Summary: Much Ado About Nothing by William Shakespeare I Act 4, Scene 1	https://www.youtube.com/watch?v=2dyOUbHuYX4	https://t1p.de/j502
Explanation: Exploring Act 4 Scene 1 I Much Ado about Nothing: in performance I Royal Shakespeare Company	https://www.youtube.com/watch?v=mbZTBwYzv4	https://t1p.de/35k9
Much Ado (Globe Theatre, 2012) Act 4 Scene 1	https://www.youtube.com/watch?v=j2ml2APbWeQ	https://t1p.de/tl9f
Act 4 Scene 1 I Much Ado about Nothing I 2014 I Royal Shakespeare Company	https://www.youtube.com/watch?v=ArKwN-gTOE8	https://t1p.de/w8or
complete scene: Much Ado about Nothing - Act 4 Scene 1 - Come Friar Francis	https://www.youtube.com/watch?v=OLbovhFZZn8	https://t1p.de/21jq
text: <i>Much Ado About Nothing</i> , Act IV, Scene 1	https://www.opensourceshakespeare.org/views/plays/play_view.php?WorkID=muchado&Act=4&Scene=1&Scope=scene	https://t1p.de/z18s
text in modern English translation: <i>Much Ado About Nothing</i> , Act IV, Scene 1	https://www.sparknotes.com/nofear/shakespeare/muchado/page_150/	https://t1p.de/kx6u

Voluntary, additional further research options

BBC: <i>Much Ado About Nothing</i> - Plot summary	https://www.bbc.co.uk/bitesize/guides/z3xhn39/revision/1	https://t1p.de/o9dl
BBC: Love in <i>Much Ado About Nothing</i>	https://www.bbc.co.uk/bitesize/guides/zcpfvcw/revision/3	https://t1p.de/2r3m
<i>Much Ado About Nothing</i> - Shakespeare's Answer to #metoo	https://www.intellectualltakeout.org/article/much-ado-about-nothing-shakespeares-answer-metoo/	https://t1p.de/glvu

Tasks_Pre-Reading:

1. **Personal:** Think of someone you love, confess your love to him/her. Write this declaration of love down. (This is personal. If you do want others to read your thoughts, use <https://telegra.ph/> to post them anonymously online.)

OR

Describe an iconic declarations of love in popular culture.

(These might give you inspiration: <https://www.buzzfeed.com/ehisosifo1/list-of-romantic-declarations-of-love-film-tv> [<https://t1p.de/xqotj>])

Synonyms of 'to love':

to admire, to adore, to care for, to cherish, to treasure, to worship, to fancy, to be attracted to, to be crazy about, to be fascinated by, to be in love with, to be attached to, to hold dear, to think the world of sb.

Examples of Confessing Love in Pop Culture

1	Kat: "I hate the way you talk to me. And the way you cut your hair. I hate the way you drive my car.
5	I hate it when you stare. I hate your big dumb combat boots, And the way you read my mind. I hate you so much it makes me sick, It even makes me rhyme.
10	I hate the way you're always right. I hate it when you lie. I hate it when you make me laugh, Even worse when you make me cry. I hate it when you're not around,
15	And the fact you didn't call... ... but mostly, I hate the way I don't hate you, not even close, Not even a little bit, not even at all."
(Junger, Gil: <i>10 Things I Hate About You</i> . 1999.)	

1	Hazel Grace Lancaster:
5	“Hello. My name is Hazel Grace Lancaster. And Augustus Waters was the star-crossed love of my life. Ours is an epic love story and I probably won't be able to get more than a sentence out without disappearing into a puddle of tears. Like all real love stories, ours will die with us, as it should. You know, I'd kind of hoped that he'd be the one eulogizing me, because there is really no one else... Yeah, no, um... I'm not gonna talk about our love story, 'cause I can't. So instead I'm gonna talk about math. I'm not a mathematician, but I do know this: There are infinite numbers between zero and one. There's point one, point one two, point one one two, and an infinite collection of others. Of course, there is a bigger set of infinite numbers between zero and two or between zero and a million. Some infinities are simply bigger than other infinities. A writer that we used to like taught us that. You know, I want more numbers than I'm likely to get, and God, do I want more days for Augustus Waters than what he got. But Gus, my love, I can not tell you how thankful I am, for our little infinity. You gave me a forever, within the numbered days. And for that I am... I am eternally grateful. I love you so much.”
15	
	(Boone, Josh: <i>The Fault In Our Stars</i> . 2014.)

Tasks

1. Outline Much Ado About Nothing's Act IV, Scene 1.
2. Analyze how Beatrice and Benedick confess their love to each other.
3. Perform this scene: First, in an overly affectionate manner; second, in a reluctant (hesitant) manner.
4. *Beatrice and Benedick's profound love is a product of their friends' match-making. Their relationship, as well as their declarations of love don't seem to be based on passion or superficiality, rather on rational decisions and flattery. Dating apps are based on a (supposedly) rational match-making algorithm and suggestion¹. Discuss whether declaring love to somebody via text message can be profound.*
OR
Creative Writing: Write a profound declaration of love via text message. Use <http://www.fakewhats.com/generator>.

¹ An experiment by OkCupid in 2014 has found that the power of suggestion is an integral part of successful match-making. In their experiment, they "[...] took pairs of bad matches (actual 30% match) and told them they were exceptionally good for each other (displaying a 90% match.)" They conclude: "When we tell people they are a good match, they act as if they are. Even when they should be wrong for each other." (Rudder, Christian: "We Experiment On Human Beings!" at: <https://www.gwern.net/docs/psychology/okcupid/weexperimentonhumanbeings.html>. oktrends: 2014; 9/12/2020.)

Summary of **Much Ado About Nothing, Act IV, Scene 1**:

Beatrice reluctantly admits that she loves Benedick. He swears he will do anything to prove his love for her, but refuses her order to kill Claudius, Count of Florence. Beatrice wishes she were a man so she could take revenge herself.

Much Ado About Nothing, Act IV, Scene 1 (abbreviated):

1	SCENE I. A church. [...] BENEDICK Lady Beatrice, have you wept all this while?
5	BEATRICE Yea, and I will weep a while longer.
10	BENEDICK I will not desire that.
	BEATRICE You have no reason; I do it freely.
15	BENEDICK Surely I do believe your fair cousin is wronged.
	BEATRICE Ah, how much might the man deserve of me that would right her!
20	BENEDICK Is there any way to show such friendship?
	BEATRICE A very even way, but no such friend.
25	BENEDICK May a man do it?
30	BEATRICE It is a man's office, but not yours.
	BENEDICK I do love nothing in the world so well as you: is not that strange?
35	BEATRICE As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you: but believe me not; and yet I lie not; I confess nothing, nor I deny nothing. I am sorry for my cousin.
40	BENEDICK By my sword, Beatrice, thou lovest me.
45	BEATRICE Do not swear, and eat it.

50 **BENEDICK**
I will swear by it that you love me; and I will make
him eat it that says I love not you.

BEATRICE
Will you not eat your word?

55 **BENEDICK**
With no sauce that can be devised to it. I protest
I love thee.

BEATRICE
60 Why, then, God forgive me!

BENEDICK
What offence, sweet Beatrice?

65 **BEATRICE**
You have stayed me in a happy hour: I was about to
protest I loved you.

BENEDICK
70 And do it with all thy heart.

BEATRICE
I love you with so much of my heart that none is
left to protest.

75 **BENEDICK**
Come, bid me do any thing for thee.

BEATRICE
80 Kill Claudio.

BENEDICK
Ha! not for the wide world.

85 **BEATRICE**
You kill me to deny it. Farewell.

BENEDICK
Tarry, sweet Beatrice.

90 **BEATRICE**
I am gone, though I am here: there is no love in
you: nay, I pray you, let me go.

95 **BENEDICK**
Beatrice,--

BEATRICE
100 In faith, I will go.

105	BENEDICK We'll be friends first.
	BEATRICE You dare easier be friends with me than fight with mine enemy.
110	BENEDICK Is Claudio thine enemy?
	BEATRICE Is he not approved in the height a villain, that 115 hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands; and then, with public accusation, uncovered slander, unmitigated rancour, 120 --O God, that I were a man! I would eat his heart in the market-place.
	BENEDICK Hear me, Beatrice, —
125	BEATRICE Talk with a man out at a window! A proper saying!
	BENEDICK Nay, but, Beatrice,--
130	BEATRICE Sweet Hero! She is wronged, she is slandered, she is undone.
	BENEDICK Beat—
	BEATRICE Princes and counties! Surely, a princely testimony, 140 a goodly count, Count Comfect; a sweet gallant, surely! O that I were a man for his sake! or that I had any friend would be a man for my sake! But manhood is melted into courtesies, valour into compliment, and men are only turned into tongue, and 145 trim ones too: he is now as valiant as Hercules that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving.
	BENEDICK Tarry, good Beatrice. By this hand, I love thee.
150	BEATRICE Use it for my love some other way than swearing by it.
	BENEDICK Think you in your soul the Count Claudio hath wronged Hero?
155	

BEATRICE

Yea, as sure as I have a thought or a soul.

160

BENEDICK

Enough, I am engaged; I will challenge him. I will
kiss your hand, and so I leave you. By this hand,
Claudio shall render me a dear account. As you
hear of me, so think of me. Go, comfort your
cousin: I must say she is dead: and so, farewell.

165

Exeunt